

BULLETIN OF THE  
ART INSTITUTE  
OF CHICAGO  
FEBRUARY NINETEEN THIRTY-NINE



WINE FLAGON OR WALLISERKÄNTLI CANTON OF WALLIS, SWITZERLAND, EIGHTEENTH CENTURY. THE WILLIAM OWEN GOODMAN AND ERNA SAWYER GOODMAN COLLECTION.

VOLUME XXXIII

NUMBER 2

THIS ISSUE CONSISTS OF TWO PARTS OF WHICH THIS IS PART I



PEWTER VESSELS IN THE GOODMAN GIFT. THE PLATTER IS ENGLISH, 1740-1775. THE WINE CAN ON THE LEFT WAS MADE IN ZÜRICH, SWITZERLAND, c. 1746. ON THE RIGHT IS A SPOUTED FLAGON, ALSO SWISS, c. 1748. THE WARMING PAN IN THE CENTER WAS MADE IN LEIPZIG, GERMANY, IN THE EARLY NINETEENTH CENTURY.

### DOMESTIC PEWTER IN THE WILLIAM OWEN GOODMAN AND ERNA SAWYER GOODMAN COLLECTION

FROM Roman times on pewter was one of the most useful metals in Europe and during a long period was used lavishly by the Church. Examples of Roman and medieval origin are extremely rare, due to the fact that when objects became badly worn or bruised they were sent to the melting pot to be remodeled, which was done at no additional cost. However, some pieces have come to light as a result of excavations, dredging, and similar engineering operations.

The Middle Ages were flourishing years

for the pewterer's trade, the metal becoming increasingly popular for domestic purposes and in this capacity continuing to hold its own until the middle of the eighteenth century, when fine porcelains became the vogue. This use of pewter commenced in the palaces of the kings, popes, and bishops; that it was prized property is evidenced in the records, inventories, and wills of these early periods.

The kings of England are known to have had vast stores of pewter tableware, Edward I, in 1288, owning 100 dishes, 100

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platters and 120 saltcellars. In the inventory of the household possessions of the Archbishop of Canterbury, made after his death in 1575, are listed a large number of varied pieces of pewter such as quart and pint measures, porringers, saucers, basins and ewers, dishes, candlesticks, salts, spoons, and garnishes.

Garnishes consisted of twelve platters, twelve dishes, and twelve saucers, and were among the principal ornaments of a gentleman's house in the Middle Ages. They were sold by the pound weight or even rented, especially for the Christmas season. The hiring of pewterware was more or less a common practice, and whole table services could be rented by the dozen for a term of weeks or by the year. According to the Earl of Northumberland's household book for 1512, 100 dozen pieces were hired at the rate of 4d. per dozen for the year.

In France, in 1370, Henry de Poitiers, Bishop of Troyes, is recorded as having

pint measures, both covered and uncovered, and tierces.<sup>1</sup> Michelet de Breton, a pewter potmaker, furnished the kitchen of Charles VI with six dozen plates and twelve dozen dishes weighing 474 marcs,<sup>2</sup> while, in 1401, Isabel of Bavaria bought for kitchen service, from Jehan de Montrousti, nine dozen plates and twenty-three dozen dishes weighing 782 marcs. The inventory of the Château de Reculée, made in 1479, mentions five round quarts of pewter in the cupboard and eighty-three handled pots and plates.

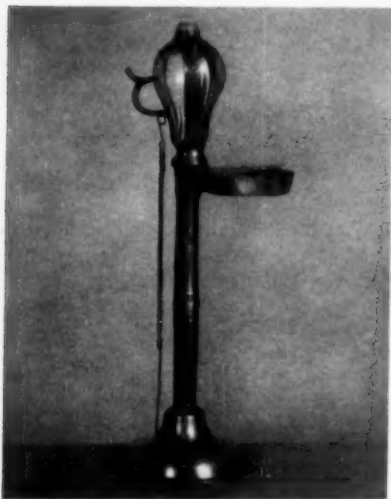
It was customary in France to offer wine when kings or princes approached a city, much the same as we offer bouquets today. The small pewter pots used in this ceremony, known as *cymarre* or *cymaise*, were not returned but appropriated by the prince's followers. Jean d'Avesne, in 1516, is recorded as having furnished thirty-five little pots in which wine was

<sup>1</sup> Liquid measure formerly legal at 42 wine gallons.

<sup>2</sup> One marc equals eight ounces.



THE PLATTER IS ENGLISH, c. 1750. THE FOOD CAN COMES FROM SOUTH GERMANY, EIGHTEENTH CENTURY. THE JUG ON THE RIGHT WAS MADE IN NORMANDY, FRANCE, SEVENTEENTH CENTURY. THE FOOT WARMER IS DUTCH, EIGHTEENTH CENTURY. THE GOODMAN COLLECTION.



OIL TIME-LAMP. GERMAN, SEVENTEENTH CENTURY. THE GOODMAN COLLECTION.

presented to Francis I and his mother, Louise of Savoy.

The William Owen Goodman and Erna Sawyer Goodman Collection of Pewter, which has recently been presented to the Institute through the great generosity of Mr. and Mrs. Goodman, is rich in pieces of domestic nature, such as measures, flagons, tankards, plates, platters, soup pails, wine cans, time-lamps, and many others.

Of all the pewter objects in various countries, the most numerous were the liquid measures which were used for retailing beverages or as drinking vessels. Among the measures in the Goodman Collection, one of the most important is the Scottish tappit-hen dating about 1669. The tappit-hen was first used for claret imported into Scotland in containers of that shape, and is a corruption of the word *topynett*, a French measure equalling one quart. In the table of standard measures before 1707, the Scottish tappit-hen or pint was the equivalent of three English pints, but in that year the Act of Union was passed in which the English imperial stand-

ard measure was to be used in Scotland. However, it was not until 1835 that the Scottish measures were abolished, as is shown by the "2 Glass" measure from Glasgow which dated about 1820 and was one-half a Scots gill, or about three-eighths of an English gill.

The oldest of the pewter measures and probably the most universally used, both in the British Isles and on the Continent, were the baluster types which displaced the leather jacks and earthenware vessels. The set of five baluster measures with flat lids and double volute thumbpieces come from Scotland and date between 1740 and 1826. In Ireland there is only one of this type recorded. It is a straight style, beaker-shaped, without handle or lid, and is found in four or five sizes. The example in the Goodman Collection is of one-gill capacity.

Representative of French measures after the adoption of the metric system in 1790 is the set of seven ranging from the centiliter to the liter. They are straight-sided with lip-over-lip lid and bear the marks of Leseigneur of Caen, Normandy.

A small but rare lidless measure comes from Jersey, one of the Channel Islands, which, although politically attached to England, was French in sympathy due to language and geographical position. While the shapes of the pieces originating there are distinctly in a class by themselves, the pewter shows the influence of both countries, having the quality of the French and marks resembling the English. Each of the Islands produced its own type of measure of both the lidded and lidless kinds, this style from Jersey being found in six sizes.

Characteristic of Switzerland are the wine flagons of which each of the twenty-three cantons evolved its own particular forms. Exclusively a type from Wallis is the *Walliserkântli* with its chain handle, ram-head thumbpiece, and flat, heart-shaped lid. The thumbpiece is formed by two rams' heads back to back, set at right angles to the strengthening bar which is terminated by a third head looking out to-

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ward the front of the lid. These flagons when not in use were placed upside down upon a shelf, with the lids hanging over. Of the type which became nearly standard in Bern in the eighteenth and first half of the nineteenth century is our spouted flagon, made by Abraham Ganting about 1748, bearing the mark which indicates that it was manufactured for export to England. Spouted flagons were also made in Aargau, Fribourg, and Lausanne.

Other pieces typical of Switzerland are the lavaboes or fountains. These consisted of an upper part or reservoir to which a tap was attached and the basin below for the actual washing of the hands. There are two examples in the collection. One is the box type, the usual kind found in peasant houses, with scrolled handles on either side of the cistern, which is decorated with floral sprays in wrigglework. The tap is in the center front and the cover topped with an urn finial. This wall cistern is the product of Heinrich Hiller II (1732-1797) of St. Gall. The other fountain, of slightly later date, has a reservoir in the form of a dolphin and the basin, a shell. These dolphin sets were often used for ecclesiastical ceremonies as well as for domestic purposes.

Exceedingly interesting is the German oil time-lamp of the seventeenth century. This lamp, in more or less general use on the continent, had a glass container which screwed on and was filled with sperm or some similarly heavy oil. The wick lying in the horizontal arm, with one end in the oil at the bottom of the glass container and the other end left free, was lit at the outer end of the arm. When lighted, the oil in the container gradually descended, and, as it burned away, its descent recorded the time on a bar of pewter running down the front, which was graduated in hours. The lamp, if lighted at the time shown on this bar when freshly filled, burned with passable accuracy.

Also from Germany is the large and handsome plate dated 1632, decorated with wrigglework and *repoussé* bosses. It bears the mark of Balthasar Dauman,

who made pewter at Glatz from 1623 to 1632.

A particular specialty made by Bouvier, of Clamecy, France, are the four covered pails of varying sizes, which were used by the peasants for carrying soup when working in distant fields.

From Holland come the two fine tobacco boxes, one dating about 1750 and the other, about 1800. Tobacco jars for communal use made their first appearance during the second half of the seventeenth century in England, where it became the custom to place pipes and a jar of tobacco on the table after dinner. With the increasing use and steadily falling price of tobacco, these boxes were in great demand. They were made in a variety of materials, some elaborately decorated, and many fine ones of pewter can be found in collections today. The two in our collection are among the most popular of the many patterns.

Since this collection invites more comment than present space allows, a special article on interesting marks and another on the Americana will follow at some future time.

MILDRED DAVISON



WALL CISTERN, BY HEINRICH HILLER II (1732-1797), ST. GALL, SWITZERLAND. THE GOODMAN COLLECTION.

## A RECENT ADDITION TO THE BUCKINGHAM BRONZES

A VERY important Chinese ceremonial bronze has been recently added to the Lucy Maud Buckingham Collection. It is of very early date, probably fifteenth century B.C., and of a type which is seldom seen.

Among the earliest artifacts of China the bronzes stand supreme. Certainly they could not have been produced as the sole perfection of a contemporary civilization which must have been brilliant in many ways, but the imperishable nature of the material has permitted us to admire the high artistic attainment of a people about whom but a few years ago we knew little indeed. Recent excavations conducted along scientific lines by the Academia Sinica have shed some light in hitherto obscure corners, and a recent publication in English has presented this material in able fashion.<sup>1</sup> We consequently have a little better perspective on the ancient records of China, none of which, in its present form, comes earlier than a thousand years after our bronze must have been cast.

Early Chinese bronzes fall into two classes, one for ceremonial purposes, and one for common use. It is probable that ceremonial vessels were cherished for generations and in many cases were finally deposited in tombs long after they were made. Some are inscribed with characters which were evidently cast in the original bronze, while others bear inscriptions added at later periods. As scholars ac-

quire the ability to read these inscriptions we are gaining more definite information about the circumstances under which the vessels were made. We are confident that the ceremonial vessels were made for people of high degree and considerable wealth, and that the dedication of such a bronze, at its first ceremony, was considered the most important day in its owner's life. Although much has been written in Chinese about the ceremonial bronzes, we have no actual knowledge of what the ceremonies were, or how the bronze vessels were used. Their forms, however, give some indication of their purpose.



BRONZE LEI. SHANG DYNASTY, 1766-1122 B.C. THE LUCY MAUD BUCKINGHAM COLLECTION.

<sup>1</sup> H. G. Creel, *The Birth of China*, London, 1936.

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Our bronze is a covered jar called *lei* by the Chinese, a term meaning "water vessel," but the character is written with a symbol meaning grain. Furthermore there is nothing resembling a spout or lip for pouring liquids, so it is more probable that our *lei* was used as a storage jar for grains or non-liquid foods. Grain may have been the food stored for a small handle in the lower part of the front of the jar is obviously intended to be used for tipping or pouring. Two other handles on the shoulders would serve for lifting or carrying.

We know little of the meaning of the decorative motives on early Chinese bronzes, but are convinced that they were

purposeful as well as ornamental. Certain types of decoration and form are gradually becoming recognized as definite indications of the periods in which the bronzes were made. It would be absurd, of course, to believe that one could establish a definite chronology of twenty-five year periods and pigeonhole bronzes accordingly, but the brilliant researches of Karlgren<sup>2</sup> have made it possible to establish large divisions, with the borderline cases, as usual, supplying the puzzling elements. There is no question of our *lei* falling into a borderline class. It is definitely of the Shang period, 1766-1122 B.C., in form and ornamentation. It is said to have been excavated a few years ago, with two similar

pieces, on the site of Anyang, fifteenth century capital of the Shang Dynasty, situated in the north of the present province of Honan. One of these three pieces is in the Nedzu Collection in Tokyo, and was shown at the Chinese Exhibition at Burlington House in 1935-1936. It is much like ours except for the proportions of the decorative motifs which are so like in general character that it seems probable that both bronzes were made in the same studio. There is, in addition, on page 5, volume 2, of the catalogue of the Tuan Fang Collection of ancient bronzes, an illustration, very poorly drawn, of a bronze which may have been like ours, but it lacks the lid, and there is some confusion in the details. The motifs

<sup>2</sup> Bernhard Karlgren, *Yin and Chou in Chinese Bronzes*, Bulletin No. 8 (1936), pp. 9-156; *New Studies on Chinese Bronzes*, Bulletin No. 9 (1937), pp. 1-118, The Museum of Far Eastern Antiquities, Stockholm.



DETAIL OF *LEI* SHOWING T'AO-T'IEH MASKS, CIRCLE WHORLS, CONFRONTED BIRDS, AND CICADA.



are somewhat like and are similarly placed, but there is a moulded foot at the base. While it is always difficult to determine just where a bronze was excavated, the Anyang provenance seems reasonable, and a bit of evidence would seem to corroborate the theory. Within a few years the site of a bronze factory was discovered at Anyang, and many fragments of moulds were found.<sup>2</sup> One of these bears a decoration of the same type as the circular medallions on the shoulders of our piece. It differs in having five comma-shaped elements instead of the six in our circle, but the general appearance is the same.

The lid of our bronze bears four large t'ao-t'ieh masks looking upward and the knob has smaller masks. On each side of the neck are confronted birds. The shoulder bands contain the handles on the narrow side and animal masks in high relief on the centers of the long sides. Round bosses alternate with these features, and the ground is filled with finely engraved thunder pattern. A wide band around the middle contains confronted "winged dragons" (animals? dragons? birds?) in a very unusual technique which is used also on the lower part of the body, where ascending dragons form the edges of spear-shaped motifs on the corners. Other spear-shaped motifs in the center of each side help to form a continuous frieze. On the narrow sides these contain cicadas, which we believe the Chinese considered an emblem of immortality. The spearhead on the front contains a t'ao-t'ieh mask with the animal-headed handle beneath it. These animal motifs are formed by bands of even width and slight relief, with occasional accents of eyes, horns, or crests, and their entire surface is covered by crisply engraved thunder pattern. It is a technique rarely seen. The general effect is one of noble simplicity.

We have recently learned that probably all of these incised lines were originally filled with a black, lacquerlike substance which has in most cases perished and dis-

<sup>2</sup> O. Karlbek, *Anyang Moulds*, Bulletin No. 7 (1935), pp. 39-60, The Museum of Far Eastern Antiquities, Stockholm.



RUBBINGS OF THE T'AO-T'IEH MASK FROM LID OF LEI. THEY SHOW THE JAWLESS FACE WITH PROMINENT HORNS LOOKING UPWARD AND THE RIBBED FLANGES, WHICH BELONG PECULIARLY TO THE SHANG PERIOD.

appeared. Some still remains in the knob of the lid. Inside the ewer where one would look for an inscription there is only a simple cicada, cast in low but sharp relief.

Such bronzes as our *lei* prove that the Chinese craftsman of the late Shang dynasty had nothing to learn about making bronzes. These engraved lines were not added after the bronze had been cast, but were carved in the original mold, and cast clearly and evenly.

The walls of the *lei* are thin but in perfect preservation, and have achieved a satiny, silvery patina with touches of malachite and azurite incrustations. The base is a type seldom seen. It has no rim about the edge, and is slightly concave.

The height of the *lei* is 17¾ inches (45 cm.) and its capacity 10 quarts, 10 ounces, liquid measure.

CHARLES FABENS KELLEY



# PART TWO OF THE BULLETIN OF THE ART INSTITUTE OF CHICAGO

FEBRUARY, 1939

VOL. XXXIII NO. 2

## LECTURES AND FILMS FOR MEMBERS AND CHILDREN OF MEMBERS

February 3—March 5

Lectures are given in Fullerton Hall unless otherwise noted.

The Scammon Fund Lectures are listed both below and separately on page 32.

DATE	HOUR	
February		
Fri. 3	10:00 to 12:00 Noon 12:15 Noon	SKETCH CLASS FOR ADULTS. <i>George Buehr</i> . HOW A PICTURE IS MADE (A Gallery Demonstration). <i>Miss Helen Gardner</i> , Department of History of Art, the School of the Institute. Gallery 43.
	2:30 P.M. 7:00 P.M. 8:15 P.M.	THE FILM IN FRANCE: <i>The Advance Guard—Part I</i> . REPETITION OF 12:15 LECTURE. REPETITION OF 2:30 PROGRAM.
Sat. 4	10:15 to 11:45 A.M.	SIX-WEEK SPECIAL SKETCH CLASS OF THE JAMES NELSON RAYMOND LECTURE FUND FOR CHILDREN OF MEMBERS AND OF PUBLIC SCHOOLS. <i>George Buehr</i> .
	12:15 to 12:45 Noon	THE MAKING OF A MASTERPIECE (Children's Gallery Tour). <i>Miss Helen Mackenzie</i> . Children's Museum.
Sun. 5	3:30 P.M. <sup>*</sup>	INVADING THE INDIES (Travel Lecture). <i>Anson Brown</i> .
Mon. 6	2:00 P.M.	FRENCH PROVINCIAL FURNITURE FROM NORMANDY AND BRITTANY (A Clinic of Good Taste). Stage Setting and Lecture by <i>Miss Frances Harrington</i> .
	6:00 to 7:30 P.M. 8:15 P.M.	SKETCH CLASS FOR NOVICES. <i>Myron R. Winder</i> . REPETITION OF 2:00 LECTURE.
Tu. 7	12:15 Noon	OUR FRENCH MASTERS. <i>George Buehr</i> . Second-Floor Galleries.
	2:30 P.M.	SIX DYNASTIES AND EARLY T'ANG PAINTING (The Scammon Fund Lectures). <i>Laurence Sickman</i> , Curator of Oriental Art, William Rockhill Nelson Gallery of Art, Kansas City.
Fri. 10	10:00 to 12:00 Noon 12:15 Noon	SKETCH CLASS FOR ADULTS. <i>George Buehr</i> . THE ENJOYMENT OF SCULPTURE. <i>Emil Zettler</i> , the School of the Institute. Galleries.
	2:30 P.M.	HOW A PAINTER LOOKS AT A PICTURE (Art Appreciation). <i>Hubert Ropp</i> , the School of the Institute.
	7:00 P.M. 8:15 P.M.	REPETITION OF 12:15 LECTURE. PEASANT ARTS AND FOLKLORE OF HUNGARY (Travel Lecture). <i>Miss Sari DeHajek</i> .
Sat. 11	10:15 to 11:45 A.M.	SIX-WEEK SPECIAL SKETCH CLASS OF THE JAMES NELSON RAYMOND LECTURE FUND FOR CHILDREN OF MEMBERS AND OF PUBLIC SCHOOLS. (Final Session.) <i>George Buehr</i> .
	12:15 to 12:45 Noon	ITALIAN PAINTING (Children's Gallery Tour). <i>Miss Helen Mackenzie</i> . Front Door.
Sun. 12	3:30 P.M.	PEASANT ARTS AND FOLKLORE OF HUNGARY (Travel Lecture). <i>Miss Sari DeHajek</i> .
Mon. 13	2:00 P.M.	THE HISTORY AND USE OF SCENIC WALL PAPER (A Clinic of Good Taste). <i>Miss Jean Sterling Nelson</i> .

DATE	HOUR	
February		
Mon. 13	6:00 to 7:30 P.M. 8:15 P.M.	SKETCH CLASS FOR NOVICES. <i>Myron R. Winder</i> . REPETITION OF 2:00 LECTURE.
Tu. 14	12:15 Noon  2:30 P.M.	OUR GERMAN MASTERS. <i>George Buehr</i> . Second-Floor Galleries. THE CHICAGO ARTISTS EXHIBITION (The Scammon Fund Lectures). <i>Miss Helen Appleton Read</i> , Writer and Critic, Brooklyn, New York.
Fri. 17	10:00 to 12:00 Noon 12:15 Noon  2:30 P.M. 7:00 P.M. 8:15 P.M.	SKETCH CLASS FOR ADULTS. <i>George Buehr</i> . FORTY-THIRD ANNUAL EXHIBITION BY ARTISTS OF CHICAGO AND VICINITY. <i>George Buehr</i> . Temporary Exhibition Galleries. THE FILM IN FRANCE: <i>The Advance Guard—Part II</i> . REPETITION OF 12:15 LECTURE. REPETITION OF 2:30 PROGRAM.
Sat. 18	12:15 to 12:45 Noon  1:15 P.M.	DUTCH PAINTING (Children's Gallery Tour). <i>Miss Helen Mackenzie</i> . Front Door. WHAT IS SCULPTURE (Stereopticon)? (The James Nelson Raymond Lecture Fund for Children of Members and of Public Schools.) <i>George Buehr</i> .
Sun. 19	3:30 P.M.	YUGOSLAVIA (Travel Lecture). <i>George Buehr</i> .
Mon. 20	2:00 P.M.  6:00 to 7:30 P.M. 8:15 P.M.	WHITE ELEPHANTS BECOME ASSETS (A Clinic of Good Taste). <i>Mrs. Mary H. Buehr</i> . SKETCH CLASS FOR NOVICES. <i>Myron R. Winder</i> . REPETITION OF 2:00 LECTURE.
Tu. 21	12:15 Noon  2:30 P.M.	OUR EARLY ITALIAN MASTERS. <i>George Buehr</i> . Second-Floor Galleries. MEXICAN VICEREGAL ARCHITECTURE (The Scammon Fund Lectures). <i>John McAndrew</i> , Curator of Architecture and Industrial Art, The Museum of Modern Art, New York City.
Fri. 24	10:00 to 12:00 Noon 12:15 Noon  2:30 P.M. 7:00 P.M. 8:15 P.M.	SKETCH CLASS FOR ADULTS. <i>George Buehr</i> . THE NON-EMOTIONAL ANALYSIS OF PICTURES. <i>Hubert Roff</i> , the School of the Institute. Second-Floor Galleries. THE FILM IN GERMANY: <i>Legend and Fantasy</i> . REPETITION OF 12:15 LECTURE. REPETITION OF 2:30 PROGRAM.
Sat. 25	12:15 to 12:45 Noon  1:15 P.M.	NINETEENTH CENTURY FRENCH PAINTING (Children's Gallery Tour). <i>Miss Helen Mackenzie</i> . Front Door. DRAWING FROM SCULPTURE (Demonstration). (The James Nelson Raymond Lecture Fund for Children of Members and of Public Schools.) <i>George Buehr</i> .
Sun. 26	3:30 P.M.	BEYOND THE HORIZON IN EUROPE (Travel Lecture). <i>George Buehr</i> .
Mon. 27	2:00 P.M.  6:00 to 7:30 P.M. 8:15 P.M.	COLOR PROBLEMS IN THE HOME (A Clinic of Good Taste). <i>Miss Mary Hipple</i> , the School of the Institute. SKETCH CLASS FOR NOVICES. <i>Myron R. Winder</i> . REPETITION OF 2:00 LECTURE.
Tu. 28	12:15 Noon  2:30 P.M.	OUR LATE ITALIAN MASTERS. <i>George Buehr</i> . Second-Floor Galleries. FOUNTAINS OF FLORENCE (The Scammon Fund Lectures). <i>Miss Bertha Harris Wiles</i> , The University of Chicago. Author of "The Fountains of Florentine Sculptors and Their Followers."

<sup>1</sup> There are two additional classes under the Raymond Fund for scholarship students selected from Public Grade and High Schools, respectively, Saturdays, 10:30 A.M., February 18 through May 20, and Mondays, 4:00 P.M., February 20 through May 22.

DATE	HOUR	
March		
Fri. 3	10:00 to 12:00 Noon	SKETCH CLASS FOR ADULTS. <i>George Buehr.</i>
	12:15 Noon	FORTY-THIRD ANNUAL EXHIBITION BY ARTISTS OF CHICAGO AND VICINITY. <i>George Buehr.</i> Temporary Exhibition Galleries.
	2:30 P.M.	THE SWEDISH-AMERICAN FILM: <i>Hotel Imperial</i> and <i>The Wind</i> .
	7:00 P.M.	REPETITION OF 12:15 LECTURE.
	8:15 P.M.	REPETITION OF 2:30 PROGRAM.
Sat. 4	12:15 to 12:45 Noon	PAINTERS OF SUNLIGHT AND AIR (Children's Gallery Tour). <i>Miss Helen Mackenzie.</i> Front Door.
	1:15 P.M.	MASTER MARBLE CARVERS (Stereopticon). (The James Nelson Raymond Lecture Fund for Children of Members and of Public Schools.) <i>George Buehr.</i>
Sun. 5	3:30 P.M.	RAMBLES IN ITALY (Travel Lecture). <i>Charles Fabens Kelley.</i>

## THE CINEMA AS ART

CONTINUING with the series of motion-picture films from the Museum of Modern Art, New York City, the Membership Lecture Department presents the second part of *The Advance Guard* featuring *The Fall of the House of Usher*, an essay in the macabre, directed by Jean Epstein (1928); *Entr'acte*, directed by René Clair (1924); and *Joie de Vivre*, an animated cartoon by Hector Hoppin and Anthony Gross (1934).

*Legend and Fantasy*, the fourth film in the group and a German production, includes primitive German films by the pioneer Skladanowsky (1896); *Don Juan's Wedding*, a comedy with the actor Giampietro (1909); *Misunderstood*, a melodrama with Germany's most popular actress, Henny Porten (c. 1912); *The Golem*, one sequence only, directed by the eminent actor, Paul Wegener, who also plays the title-role (1920); *The Cabinet of Dr. Caligari*, directed by Robert Wiene, the most celebrated of foreign films—seldom shown in its entirety (1919).

*The Swedish-American Films—Hotel Imperial*, a two-reel excerpt, with Pola Negri, directed by Mauritz Stiller (1926-7), and *The Wind*, with Lillian Gish and Lars Hanson, directed by Victor Seastrom (1928)—will be shown in March.

## SUNDAY TRAVEL LECTURES

Fullerton Hall

Public admission to these Sunday lectures is 25 cents; free to Members.

DATE	HOUR	
February		
5	3:30 P.M.	INVADING THE INDIES. <i>Anson Brown.</i>
12	3:30 P.M.	PEASANT ARTS AND FOLKLORE OF HUNGARY. <i>Miss Sari DeHajek.</i>
19	3:30 P.M.	YUGOSLAVIA. <i>George Buehr.</i>
26	3:30 P.M.	BEYOND THE HORIZON IN EUROPE. <i>George Buehr.</i>
March		
5	3:30 P.M.	RAMBLES IN ITALY. <i>Charles Fabens Kelley.</i>

## LECTURE-DEMONSTRATIONS ON THE PRODUCTION OF A PLAY

### Goodman Theatre

Public admission to these Friday evening lectures is 50 cents; free to Members.

DATE	HOUR	
February 10	8:00 P.M.	IMPROVISATION—THE BASIS OF ACTING. <i>David Itkin, assisted by group of student actors.</i>
March 3	8:00 P.M.	TECHNIQUES IN ACTING. <i>Dr. Maurice Gnesin, assisted by group of student actors.</i>

## LECTURE SERIES WHICH MAY BE ENTERED BY THE PUBLIC

February 1—March 3

The following program consists of lectures for which a small fee is charged, given in the Department of Education, Miss Helen Parker, Head:

**CURRENT EXHIBITIONS AND ILLUSTRATED LECTURES.** Mondays at 11:00. This series consists of talks in the galleries alternating with illustrated lectures on various art topics. Single lectures, 45 cents. Course of 12 lectures, \$4.50.

**A SURVEY OF ART.** Tuesdays from 6:30 to 8:00. To enjoy art with greater understanding is the object of the course. In the winter quarter the arts of England and nineteenth century France will be discussed. Single lectures, 60 cents. Course of 12 lectures, \$6.00.

**HALF-HOURS IN THE GALLERIES.** Wednesdays from 12:15 to 12:45. Talks on the Institute collections offered at the noon hour for business people and anyone else interested. French and American paintings, not included in any previous series, will be discussed. Single lectures, 15 cents. Course of 10 lectures, \$1.00.

**A SURVEY OF ART.** Fridays at 11:00. The same as the Tuesday evening course. Single lectures, 45 cents. Course of 12 lectures, \$4.50.

Gallery tours for clubs and organizations, and for suburban and private schools may be arranged by appointment with the Department of Education. Visitors may secure private guidance. A nominal charge is made for these services.

MISS HELEN PARKER, LECTURER

DATE	HOUR		Place of Meeting
February Wed. 1	12:15 to 12:45 Noon	SOME NINETEENTH CENTURY AMERICAN PAINTERS (Half-Hours in the Galleries).	Gallery 52
Fri. 3	11:00 A.M.	ACADEMIC FRENCH PAINTING (A Survey of Art).	Gallery 2
Mon. 6	11:00 A.M.	PORTRAIT OF THE ARTIST (Illustrated Lecture).	Gallery 2
Tu. 7	6:30 to 8:00 P.M.	ROMANTIC PAINTERS OF FRANCE (A Survey of Art).	Gallery 1
Wed. 8	12:15 to 12:45 Noon	AMERICAN IMPRESSIONISTS (Half-Hours in the Galleries).	Gallery 26
Fri. 10	11:00 A.M.	ROMANTIC PAINTERS OF FRANCE (A Survey of Art).	Gallery 2
Mon. 13	11:00 A.M.	THE CHICAGO ARTISTS EXHIBITION (Current Exhibition).	Gallery G9
Tu. 14	6:30 to 8:00 P.M.	COURBET AND MANET (A Survey of Art).	Gallery 1
Wed. 15	12:15 to 12:45 Noon	SOME AMERICAN PAINTERS OF OUR OWN DAY (Half-Hours in the Galleries).	Gallery 25
Fri. 17	11:00 A.M.	COURBET AND MANET (A Survey of Art).	Gallery 2

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DATE	HOUR		
February Mon. 20	11:00 A.M.	THE CHICAGO ARTISTS EXHIBITION (Current Exhibition).	Gallery G55
Tu. 21	6:30 to 8:00 P.M.	THE IMPRESSIONISTS (A Survey of Art).	Gallery 1
Wed. 22		HOLIDAY.	
Fri. 24	11:00 A.M.	THE IMPRESSIONISTS (A Survey of Art).	Gallery 2
Mon. 27	11:00 A.M.	THE CHICAGO ARTISTS EXHIBITION (Current Exhibition).	Gallery G58
Tu. 28	6:30 to 8:00 P.M.	DEGAS AND TOULOUSE-LAUTREC (A Survey of Art).	Gallery 1
March Wed. 1	12:15 to 12:45 Noon	THE ART OF EGYPT, I (Half-Hours in the Galleries).	Gallery 9
Fri. 3	11:00 A.M.	DEGAS AND TOULOUSE-LAUTREC (A Survey of Art).	Gallery 2

## LECTURES FREE TO THE PUBLIC

February 2—March 4

FOR ADULTS

FULLERTON HALL

DATE	HOUR	
February Th. 2	6:30 P.M.	THE PILGRIMAGE ROAD. (Florence Dibell Bartlett Lectures.) <i>Miss Helen Parker.</i>
Sat. 4	3:30 P.M.	CHINESE SCULPTURE AND PAINTING. (Kate S. Buckingham Lectures.) <i>Charles Fabens Kelley.</i>
Th. 9	6:30 P.M.	LOUIS SULLIVAN STARTED SOMETHING. (Florence Dibell Bartlett Lectures.) <i>Miss Helen Parker.</i>
Th. 16	6:30 P.M.	PARIS. (Florence Dibell Bartlett Lectures.) <i>Miss Helen Parker.</i>
Th. 23	6:30 P.M.	TWICE-PAINTED TALES. (Florence Dibell Bartlett Lectures.) <i>Miss Helen Parker.</i>
March Th. 2	6:30 P.M.	DESIGN IN PAINTING. (Florence Dibell Bartlett Lectures.) <i>Miss Helen Parker.</i>
Sat. 4	3:30 P.M.	THE GOTHIC ROOM. (Kate S. Buckingham Lectures.) <i>Miss Bessie Bennett.</i>

## FOR CHILDREN

Great Periods in Art History Interpreted for Children from 8 to 16 Years of Age

GALLERY 2, ADJOINING THE CHILDREN'S MUSEUM

DATE	HOUR	
February Sat. 4	9:15 to 9:50 A.M.	NEW SUBJECTS IN FRENCH PAINTING IN THE NINETEENTH CENTURY. <i>Miss Helen Mackenzie.</i>
Sat. 11	9:15 to 9:50 A.M.	NEW WAYS OF PAINTING IN THE NINETEENTH CENTURY, I. <i>Miss Helen Mackenzie.</i>
Sat. 18	9:15 to 9:50 A.M.	NEW WAYS OF PAINTING IN THE NINETEENTH CENTURY, II. <i>Miss Helen Mackenzie.</i>
Sat. 25	9:15 to 9:50 A.M.	COLONIAL AMERICAN HOMES AND FURNITURE. <i>Miss Helen Mackenzie.</i>
March Sat. 4	9:15 to 9:50 A.M.	COLONIAL AMERICA, WILLIAMSBURG. <i>Miss Helen Mackenzie.</i>

## GOODMAN THEATRE

## MEMBERS' SERIES

THE fifth production in the Members' Series for the current season will be the annual presentation of a play by Shakespeare. *Much Ado About Nothing* will open on February 13 and play through February 22, with a matinée on Thursday, February 16. There will be an extra performance on February 24.

Shakespeare's ability to produce fine comedy as well as great tragedy has been commented on before many times, since this faculty is far from usual. Last year the Goodman Theatre presented *King Lear*, a play usually referred to as one of the "dark tragedies." By way of variety the comedy, *Much Ado About Nothing*, belonging to the cycle of "golden comedies," is being offered this year.

## CHILDREN'S THEATRE

The current play in the Saturday matinée series for children is *Rumpelstiltskin*. It may be, however, that by the time this *Bulletin* reaches the Members this great treat for children and adults will be on its way. Either on Saturday, February 4, or February 11, the dramatization of *Alice in Wonderland* will open.

To recommend *Alice in Wonderland* borders on impertinence. But it is not superfluous to say that the Theatre is trying to make it the outstanding production for children in many years.

## LECTURE SERIES

Two lectures on acting illustrated by students will be given during the month. *Improvisation—The Basis of Acting*, by David Itkin, assisted by a group of student actors, will be presented on February 10, at 8:00 P.M. *Techniques in Acting*, by Dr. Maurice Gnesin, assisted by a group of student actors, will be given on March 3, at 8:00 P.M. Members are entitled to two free tickets. Other tickets may be obtained at \$.50 each.

## RESERVATIONS

For information and reservation of seats for the Members' Series performances, please call at the box office of the Goodman Theatre or at the desk of the Art Institute or telephone Central 2337. Children's Theatre tickets may be obtained in the same way. They also may be procured at Marshall Field and Company and at the University of Chicago Information Office.

## RESTAURANT

The Fountain, which serves beverages and light lunches, is open from 9:00 to 4:45 o'clock every day except Sunday. The Cafeteria is open every day except Sunday from 11:00 to 4:45 o'clock. Arrangements for parties and luncheons may be made with Miss Aultman, Manager of the Restaurant. Members have 10% discount on ticket books.

## HOURS OF OPENING

THE ART INSTITUTE is open from 9:00 A.M. to 5:00 P.M., Monday through Saturday, and from 12:00 Noon to 5:00 P.M., Sunday, and legal holidays. Free days: Wednesday, Saturday, Sunday, and legal holidays. A fee of 25 cents is charged for admission on all other days. Members, Students bearing special cards, and children under fourteen years of age are admitted free at all times.

The Ryerson and Burnham Libraries are open the same hours during the week as the Institute, but are closed on Sundays. The Libraries are open from 6 to 9:30 P.M. on Monday, Tuesday, and Friday evenings during the school year.

For information, call Central 7080.



## EXHIBITIONS

February 1-February 28—The Masterpiece of the Month: The Lamentation from The Great Passion, Woodcut by Albrecht Dürer (German, 1471-1528). The John H. Wrenn Memorial Collection. *Gallery 5.*  
*One of the early subjects in the series done between the years 1496-1510.*

February 1-February 28—Selections from The Leonora Hall Gurley Memorial Collection of Drawings. *Gallery 16.*  
*Drawings of Flemish, Dutch, English, German, French, and Italian origin, dating from the sixteenth to the nineteenth century.*

February 1-March 6—The Making of a Masterpiece. *The Children's Museum.*  
*An exhibition explaining an altarpiece by Giovanni di Paolo of Siena (1403-1483). Six panels from the altarpiece, which shows scenes from the life of St. John the Baptist, are in the Mr. and Mrs. Martin A. Ryerson Collection.*

February 1-March 15—In Wind and Rain: Japanese Prints from The Clarence Buckingham Collection. *Gallery H5.*  
*A selection of prints by various masters showing landscapes and figures in stormy weather.*

February 1-May 14—Recent Accessions in Prints, 1937-1938. *Galleries 12 and 13.*  
*Gifts and purchases including etchings, engravings, woodcuts, lithographs, mezzotints, and drawings from the fifteenth to the twentieth century.*

February 1-May 28—Woodcuts from Books of the Fifteenth Century. *Gallery 14.*  
*Pages from the earliest printed illustrated books.*

February 4-March 4—Exhibition of Original American Cartoons from the Collection of Charles L. Howard. *Blackstone Hall.*  
*These works of outstanding cartoonists are as fresh and alive as ever, and of more than passing interest, although they were all drawn for burning questions of the moment.*

February 9-March 12—The Forty-Third Annual Exhibition by Artists of Chicago and Vicinity. *Galleries G52-G61.*  
*A cross section of painting and sculpture by contemporary artists of our region.*

February 15-May 28—Prints by Old Masters from The Clarence Buckingham Collection. *Gallery 17.*  
*Rare prints from the fifteenth, sixteenth, and seventeenth centuries.*

February 15-May 28—The Bulls of Bordeaux. *Gallery 18A.*  
*The four famous lithographs by Francesco Goya done during his retirement in the French city.*

## THE SCAMMON FUND LECTURES

Season of 1938—1939

Fullerton Hall, Tuesdays, at 2:30 P.M. For Members and Students

## FEBRUARY

- 7—Six Dynasties and Early T'ang Painting. Laurence Sickman, Curator of Oriental Art, William Rockhill Nelson Gallery of Art, Kansas City.

Mr. Sickman has lived in China for many years and has made a study of the technique of Chinese painting. He is assistant to Mr. Langdon Warner in the Far Eastern Section of the San Francisco Exposition.

- 14—The Chicago Artists Exhibition. Helen Appleton Read, writer and critic, Brooklyn, New York. The Carnegie Corporation of New York has made it possible for Mrs. Read to make a study of government art activities in their relation to the general growth of American Art.

Mrs. Read's lecture will be illustrated with actual paintings from the Forty-Third Annual Exhibition by Artists of Chicago and Vicinity. The paintings will be illuminated on the stage with special lighting.

- 21—Mexican Viceregal Architecture. John McAndrew, Curator of Architecture and Industrial Art, The Museum of Modern Art, New York City.

From the sixteenth through the eighteenth century, the vigorous architectural activity of Mexico translated a series of imported European styles (from the Gothic to the Neo-Classic) into fresh and often spectacular native terms.

*of The Fountains of Florentine Sculptors and Their Followers.*

- 28—Fountains of Florence. Bertha Harris Wiles, The University of Chicago, author. Studying the fountains of Florentine sculptors in the sixteenth and early seventeenth centuries, we find ourselves tracing the transition to the baroque sculpture of Bernini—himself the son of a Florentine fountain master.

## MARCH

- 7—The Artistic Relations of England and Italy. W. G. Constable, Curator of Paintings, Museum of Fine Arts, Boston.

The lecture will include various arts and, also, the field of collectors during the period from the Middle Ages to the nineteenth century.



THE GENIUS WITH THE ALPHABET, ENGRAVING BY HANS SEBALD BEHAM (GERMAN, 1500-1550). GIFT OF MR. AND MRS. POTTER PALMER. SHOWN IN THE EXHIBITION, RECENT ACCESSIONS IN PRINTS, 1937-1938, GALLERIES 12 AND 13.

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